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# AMERICAN ART NEWS.

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NEW YORK, FEBRUARY 5, 1910.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

Blakeslee Galleries, 358 Fifth Avenue—  
Early English, Spanish, Italian and  
Flemish paintings.

Bonaventure Galleries, 5 East 35th  
Street—Rare books and fine bindings,  
old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—  
Antique works of art.

C. J. Charles, 251 Fifth Avenue—  
Works of art.

Clark Gallery, 566 Fifth Avenue—  
Paintings.

Cottier Galleries, 3 East 40th Street—  
Representative paintings, art objects  
and decorations.

Durand-Ruel Galleries, 5 West 36th  
Street—Ancient and modern paint-  
ings.

Duveen Brothers, 302 Fifth Avenue—  
Works of art.

R. Ederheimer, 4 West 40th Street—  
Special exhibition illustrating the  
development of engraving.

Ehrich Galleries, 463 Fifth Avenue—  
Permanent exhibition of Old Masters.

Fifth Avenue Art Galleries, 546 Fifth  
Avenue—Azez Khayat Collection.

The Folsom Galleries, 396 Fifth Ave-  
nue—Selected paintings and art ob-  
jects.

Gimpel and Wildenstein Galleries, 636  
Fifth Avenue—High-class old paint-  
ings and works of art.

Kelekian Galleries, 275 Fifth Avenue—  
Velvets, brocades, embroideries, rugs,  
potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th  
St.—Works of art.

Knoedler Galleries, 355 Fifth Avenue—  
Paintings of Dutch and Barbizon  
Schools, and early English mezzo-  
tints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—  
Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—  
Selected American paintings.

Julius Oehme Gallery, 467 Fifth Ave-  
nue—Dutch and Barbizon paintings.

Louis Ralston, 548 Fifth Avenue—  
Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—  
High-class paintings by Barbizon and  
Dutch Masters.

Seligmann & Co., 7 West 36th Street—  
Genuine Works of Art.

Arthur Tooth & Sons, 580 Fifth Ave-  
nue—Carefully selected paintings by  
Dutch and Barbizon artists.

Yamanaka & Co., 254 Fifth Avenue—  
Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and  
modern paintings (Foreign and  
American).

Chicago.

Henry Reinhardt.—High-class paint-  
ings.

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.  
Germany.

J. & S. Goldschmidt, Frankfort.—High-  
class antiquities.

Galerie Heinemann, Munich.—High-  
class paintings of German, Old Eng-  
lish and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—  
High-class old paintings and draw-  
ings.

London.

Knoedler Galleries—Paintings of Dutch  
and Barbizon Schools, and early  
English mezzotints and sporting  
prints.

Obach & Co.—Pictures, prints and  
etchings.

Sabin Galleries.—Pictures, engravings,  
rare books, autographs, etc.

Shepherd Bros.—Pictures by the early  
British masters.

Arthur Tooth & Sons.—Carefully se-  
lected paintings by Dutch and Bar-  
bizon artists.

Victoria Gallery.—Old masters.  
Paris.

E. Bourgey—Coins and medals.

Canessa Galleries—Antique works of  
art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch  
and Barbizon Schools, and early  
English mezzotints and sporting  
prints.

Kirkor Minassian Gallery—Persian,  
Arabian and Babylonian objects for  
collection.

## MR. Z. CRANE'S FINE GIFT TO PITTSFIELD.

The picture reproduced on this page,  
“Daniel Interpreting the Inscription to  
Belshazzar,” is, perhaps, the finest ex-  
ample of the art of the early American  
painter, and first President of the  
Royal Academy of England—Ben-  
jamin West, ever seen here.

West's classical and biblical compo-  
sitions brought him lasting fame in Eng-  
land and his native country. The can-  
vas, which is splendidly preserved, was  
secured through the Blakeslee Galleries  
by Mr. Z. Crane, of Dalton, Mass., for  
the Museum of Art and Natural His-  
tory of Pittsfield, Mass., which he  
founded, and which is such a feature of  
the old New England town.

## PLAN WHISTLER DISPLAY.

A large and very important exhibi-  
tion of the works of James McNeil  
Whistler is to be held early in the  
Spring, probably in March, at the Met-  
ropolitan Museum. The authorities of  
the museum are not yet ready to make  
any statement concerning their plans  
in reference to this event, but informa-  
tion concerning it will probably be given  
out at the time of the issue of the  
next Bulletin.

In the meantime it is known in more  
than one quarter that the preparations  
are such as to insure the high character  
and wide scope of the exhibition. If  
this were not already determined by  
the museum's standard. The Whistlers  
now owned in America are sufficient  
in numbers to make any well-or-



DANIEL INTERPRETING THE INSCRIPTION TO BELSHAZZAR.

By Benjamin West.

Presented to the Pittsfield, Mass., Museum of Art and Natural History by Mr. Z. Crane.

Kouchakji Freres—Art objects for col-  
lections.

Arthur Tooth & Sons—Carefully se-  
lected paintings by Dutch and Bar-  
bizon artists.

## SALES.

Anderson Art Galleries, 12 East 46th  
St.—The collection of prints of the  
late George M. Diven of Elmira, N.  
Y., Feb. 9, at 8.15 o'clock.

Colored sporting prints and orig-  
inal drawings owned by the late  
Oliver H. P. Belmont, Feb. 10, 11, at  
8.15 o'clock.

Fifth Avenue Art Galleries, 546 Fifth  
Ave.—The entire household furnish-  
ings, paintings, etc., belonging to the  
estate of the late J. B. Newton, of  
Rochester. The furnishings, Feb.  
9-12, at 2.30 o'clock, and the paint-  
ings, Feb. 11, at 8.30 o'clock.

The citizens of Pittsfield greatly ap-  
preciate Mr. Crane's public spirit and  
interest, and the liberality he has dis-  
played in the founding and building  
up of the Museum. This same public

spirit has been shown by Mr. Crane  
in the financial aid and personal  
sympathy he extended to Commander  
Peary in his last and successful quest

of the North Pole, and of which Com-  
mander Peary speaks in such warm  
terms in his story of his fight against  
adverse conditions when preparing for  
his last trip. Mr. Crane never lost  
faith in Peary and proved this faith  
by his timely financial aid.

The canvas is an appropriate one for  
the Museum, and Mr. Crane has shown  
good judgment in securing so good an  
example of early American art and of  
so distinguished an American painter  
for the institution.

ganized showing of them representa-  
tive and adequate, without going out-  
side of American collections.

In addition to the great collection  
owned by Mr. Charles L. Freer, of Det-  
roit, which is, without doubt, the finest  
in the world and which is destined for  
the Nation, there is the smaller collec-  
tion at Providence, which includes  
charming watercolors and pastels, and  
the monumental Rosa Corder, there are  
individual pictures of importance owned  
by New York and Brooklyn collectors  
and by the Boston Museum, Chicago  
Art Institute, Worcester Museum and  
others.

The memorial exhibition of the  
works of the late Benjamin C. Porter  
will open at the Brandus Exhibition  
Galleries, 712 Fifth Avenue, on Satur-  
day next, Feb. 12.

## BOSTON.

## Exhibitions:

Museum Fine Arts—Etchings by Whistler.  
Copley Gallery—Landscapes by Phillip Little.  
Doll & Richards—Old Masters.  
Fogg Art Museum—Drawings by Kuskin.  
St. Botolph Club—Works of Theodore Wendell.  
Copley Hall—C. F. Broderick and R. C. Richert.  
Vose Gallery—Sergeant Kendall.  
Kimball Gallery—Scott & Fowles's collection.

Frank W. Benson's latest work, a painting in a rich decorative scheme, showing two female figures, one of which is playing on a musical instrument and the other picking grapes, is on exhibition in the Franklin Union building. The work is more decorative in character than anything Mr. Benson has exhibited for some time. A group of strong impressionistic sea pieces by James Prendergast are at the same place. Apparently painted in solid blocks of color, they recede well at the right distance and are finely individual. Tarbell's latest painting—a canvas of a mother and child seated in the stern of a boat moored under the low branches of overhanging trees is lovely in color and sentiment. The ideal heads and noble Madonna pieces of Mary Macomber strike a distinct note in the exhibition and are loaned from the Kimball collection, which, with works from the Scott-Fitz and Macomber collections, form the nucleus of the singularly representative showing.

The Kronberg collection of paintings of stage life at the Copley Gallery has attracted much attention through their virility and power of depicting illusive stage effects. Especially noticeable is the tender sentiment and feeling displayed in the canvas "Between the Acts," in which a little girl in the costume of Columbine is being taught her letters by an old woman in black bonnet and shawl. The four nudes shown are grateful in their feeling of purity and vigor, and the "Ballet Girl in White" is a singularly piquant and vital piece of work. The exhibition closes to-day.

At the Doll & Richards' Gallery a collection of old masters will be on view for the two weeks preceding the exhibition of Edward Darley Boit's watercolors, which will open the latter part of February. The original drawings of Charles Keene, for twenty years artist for London Punch, which are seen in the print room, show the faculty of humor without caricature and are notable examples of the cartoonist's work.

## CHICAGO.

## Exhibitions:

Art Institute—Annual Exhibition of Society of Western Artists, to open Feb. 8.  
Reinhardt's Gallery—Paintings by Geo. Elmer Browne.  
O'Brien's Gallery—Marines by Paul Dougherty.  
Anderson's Gallery—Recent portraits by Wm. Penhollow Henderson.  
Young's Gallery—American landscapes.  
Thurber's Gallery—Paintings by Marion K. Wash-

The annual exhibition of the Society of Western Artists will open at the Institute on Feb. 8. At the same time there will be shown a collection of small bronzes by American sculptors.

George Elmer Browne is showing at the Reinhardt galleries a collection of landscapes which he recently successfully exhibited in the Knoedler Galleries, New York.

The same galleries have acquired a painting by L'Hermitte, depicting women gleaners in the harvest field. Along with this canvas is the pastel sketch of the same subject which the artist used while completing the painting in oils.

Several American landscape painters are exhibiting at the Young Gallery, among them Charles Warren Eaton, R. M. Shurtleff, Wyant, Ranger, Henry Mosler and others.

Paul Dougherty has 15 of his marines on exhibition in the galleries of M. O'Brien & Son.

## MONTREAL.

In continuing the list of pictures lately acquired by the Art Association through the Learmont bequest, mention must be made first of the Dutch school; of which there is an extensive selection, both old and modern.

Of the famous seventeenth century painters there is a small sepia and pen-and-ink drawing by Rembrandt, "The Death of a Patriarch"; "A Man in Armour," by Bol, showing the strong influence that Rembrandt exercised over this famous pupil; a very somber "Interior," by Peter DeHoogh; "A White Horse," by Cuyp; one of Jacob Ruysdael's landscapes with the familiar waterfall and dark scenery; "A Portrait of a Lady," by Terburg; an almost classical marine by Van de Velde, called "Shipping, Dutch Coast"; a landscape by Van Goyen; a large picture of still-life, fruit and flowers, of very rich coloring, by De Heem; "A Winter Scene," by Jan Van Der Heyden; and a herdsman with cattle by Berghem.

Of the old Flemish painters there are two of David Teniers, Jr., "The Two Peasants" and "The Old Grandmother," both of dark rich coloring and strong figure drawing, and a small "Descent From the Cross," by Sir Anthony Van Dyck, one of the gems of the collection. The modern Dutch school is splendidly represented, there being seven examples of the work of Jacob Maris, including two figure studies, and some of his characteristic harbor scenes with their wonderful skies, both in oils and water-colors. Of the more spiritual work by Matthew Maris, we find "The Head of a Lady," very dark and shadowy, and "A Street Scene in Old Amsterdam" at evening.

There is a delightful little scrap of a thing by William Maris, "On the Sands, Scheveningen," a boy with a donkey while an exquisite blue sea and sky form a background for the yellow sands, and a large pasture scene in watercolors by this famous animal painter. A large portrait study of a woman with infant, by Simon Maris, completes the work of this noted family.

Anton Mauve is well shown in "The Return of the Flock," "The Cowherd," and a beautiful little marine called "Running Before the Wind."

There is a fascinating portrait of Madame Israels; by her husband; also a characteristic interior, "Grace Before Meat," in watercolors; a delightful picture of children wading by this leader of the modern Dutch school.

There are two church interiors by Bosboom, one in oils and one in watercolors, with his beautiful silver lights and fine architecture; also a street scene.

There are some splendid examples both in oils and watercolors from the brush of Weissenbruch. Tholen is represented by "Sand Dunes, Scheveningen," which won a medal in 1891; "Woods Near Utrecht," and a watercolor landscape of much strength. Among the others we find "An Interior" by Neuhuys, a delightful moonlight marine by Mesdag, a harbour by Mastenbroek; "The Mother's Joy," by Blommers; "Old Fishermen," by Artz; "A View Near Arnhem," by Apol; and a landscape by DeBock.

There are very few Italian pictures in this collection; two very classical little views near Venice by Guardi; "A View near Rome," by Canaletto; and a young girl holding a dove called "Innocence," by Domenichino, complete the list.

There are four cases of rare old china, the first that has been presented

to the Art Gallery, including much beautiful Wedgwood, Worcester, Willow Pattern, Walton, Lowestoft, Minton, Sevres, Spode, Swansea, Staffordshire, Turner, Rockingham, Plymouth, Dresden, Derby, Elers, Davenport, Coalport, Buckingham, Bristol, Bow and Berlin, besides one case devoted to Japanese and Chinese ware.

This bequest is a very valuable addition to the Montreal Art Gallery, giving it the foremost place amongst Canadian Galleries.

## BALTIMORE.

Exhibitions:  
Borodann's Gallery—English etchings.  
Walters' Gallery—Open every Wednesday and Saturday from 11 A. M. to 5 P. M.

The Watercolor Exhibition at the Maryland Institute closed Jan. 29, after a fortnight's display, which was not too well attended. Among the prominent artists whose work was greatly admired was Herman Dudley Murphy, of Massachusetts. Mr. Murphy, it is said, "is nothing if not striking and if one does not find his penchant for out-of-doors the way he paints it into his subjects it is likely to be manifest in his frames." His "Nature" recalls the "Butterfly." It was one of the first pictures sold. Among the examples of Baltimore artists' works especially admired were those of Prof. S. Edwin Whiteman, W. R. C. Wood, Miss Dora Murdoch, Miss Fannie Evans and Irving Ward. Many others deserve notice, but space forbids.

Few private collections of pictures are better known in Baltimore than Dr. George Reuling's, the oculist. One of his best canvases is "Dartmouth Castle," by J. M. W. Turner, a quiet river lit by the sunset sky above is the idea. Dr. Reuling has for many years been a collector and many of his pictures have been bought in Europe. He is constantly appealed to, not for his knowledge, but also his taste, and he always takes the most vital interest in advancing art in any way in his city.

## PHILADELPHIA.

Exhibitions:  
Academy of Fine Arts—105th annual display.  
R. M. Lindsay Galleries—American paintings.  
McClellan's Galleries—American paintings.  
White's Gallery—American paintings.

A record of attendance for the first week of the Academy Exhibition numbered nearly 10,000, half of that number being the official figure for the opening day. A second private view, and reception to the students of the School and their friends was given yesterday evening.

The Fellowship of the Academy have sent to their members names of present exhibitors who have been students there within the last ten years, are members of the Fellowship, and therefore eligible for the Fellowship prize of one hundred dollars, to be given to the artist showing the best work in painting or sculpture. Announcement of the award will be made March 1. Votes must be received by February 25. The Tellers are Mrs. J. Madison Taylor, Mrs. S. P. Snowden, Mitchell and H. Hanley Parker, Esq., Treasurer.

The Rosenbach Company have a complete set of reproductions in temper, about fourteen panels, of David's "History of Psyche," made in the time of Louis XVI. They are an exact fac-simile of the panels brought here by Joseph Bonaparte, and fastened on the dining room walls of the Potter mansion in 9th Street, which he occupied while in Philadelphia. These mural decorations are still there in good condition.

## PITTSBURGH.

Exhibitions:  
Carnegie Institute—Wood engravings by Henry Wolf.  
Gillespie Gallery—Old Masters.  
Wunderly Gallery—Watercolors by Alexander Robinson.

The exhibition of works by old masters which opened recently in the Gillespie Gallery is the most important collection seen there in the history of the gallery. Reynolds, Constable, Gainsborough, Van Dyck and Nattier are well represented.

The Robinson collections of watercolors and pastels at the Wunderly galleries, the miniature exhibit of work by Mrs. Sumner, also at Wunderly's; the Pittsburgh Etching Club's exhibit of engravings by Henry Wolf, at Carnegie Institute, and the usual display at the Institute art galleries, have combined to make the last week one of much art interest here.

## WASHINGTON.

Exhibitions:  
V. G. Fischer Gallery—Watercolors by H. Anthony Dyer.  
Corcoran Gallery—Washington Water Color Club's annual display.

The Washington Water Color Club opens its annual exhibition with a reception and private view in the hemicycle hall of the Corcoran Gallery this evening. The president of the club is James Henry Moser, and the executive committee is made up of William H. Holmes, Mrs. John C. Fitzpatrick and Miss Clara R. Saunders.

Max Weyl has a number of pictures at his studio. Two of these are autumn scenes, one very rich and tuneful, the other sparkling with light and color. All are painted simply and boldly, and manifest unity in composition and excellent feeling.

H. Anthony Dyer, of Providence, R. I., is showing in the V. G. Fischer Galleries some thirty-odd watercolors. The subjects are well chosen, pictorial and pleasing. Mr. Dyer uses body color, believing it more permanent than transparent wash, although occasionally he resorts to the latter method. The pictures which are now on view have been previously shown in Providence and will later be exhibited in Chicago and St. Louis.

## SAINT LOUIS.

George C. Aid, the artist-etcher, is exhibiting some of his work in Charleston, S. C. He will return here for a few weeks' visit to his parents and will leave for Paris in April.

F. D. Healey, the Broadway art dealer, has a capital portrait of William R. Donaldson, a well-known lawyer of this city, painted by Edgar J. Bissell, of Webster Groves.

The Museum in Forest Park has opened two more "one man" shows, those of Birge Harrison, and paintings and pastels by Charles Salis Kaelin, a Western artist, who is a member of the Cincinnati chapter of the Society of Western Artists. His works there are sixty-four, are attractive and original with a marked individuality. Birge Harrison is well-known. From his exhibit the Museum bought a typical New York canvas, "The Flat Iron—After a Rain," from the Bixby Acquisition Fund—named in honor of one of Saint Louis' most liberal art patrons, whose generosity founded it. It is a matter for depreciation that of our living millionaires there are so few found ready and willing to follow the public-spirited example set by Mr. W. K. Bixby.

Most of the donations of pictures, sculptures and ceramics to the Museum are bequests. Saint Louis needs an enlarged spirit of art-loving liberality that will make the Museum one worthy of the fourth largest city in the United States.

## EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburg, Pa.  
Fourteenth Annual International Exhibition.

Entry blanks from Europe, on or before.....Feb. 24

Entry blanks from America, on or before.....Mar. 14

## Collection dates in Europe:

London: Dicksee Co., 7 Duke St., St. James's, S.W. Feb. 14-19.

Paris: Paul Navez, 76 Rue Blanche.....Feb. 14-19

Munich: Gebrüder Wetsch, 5 Schutzenstrasse. Feb. 14-19

The Hague: G. Ridderhof, 52 Zeestraat.....Feb. 10-16

## Collection dates in America:

New York: W. S. Budworth, 424 West 52d St. Mar. 15-17.

Philadelphia: Chas. F. Haseltine, 1822 Chestnut St. Mar. 15-17.

Boston: Stedman & Wilder, Trinity Place. Mar. 15-17

Chicago: W. Scott Thurber, 203 Michigan Bldg. Mar. 15-17.

Cincinnati: Traxel & Maas, 206 West 4th St. Mar. 15-17.

Pittsburgh: J. J. Gillespie Co., 422 Wood St. Mar. 21-23.

Jury meets in Pittsburgh.....April 7

Press view.....April 27

Opening of exhibition.....April 28

Closing of exhibition.....June 30

NATIONAL ACADEMY OF DESIGN, 215 West 57th St., New York City.

## Eighty-fifth Annual Exhibition of Paintings and Sculptures.

Exhibits received only on.....Feb. 23-24

Varnishing day.....Mar. 11

Opening of exhibition.....Mar. 12

Closing of exhibition.....April 17

NEW HAVEN PAINT AND CLAY CLUB, care of Curtis Gallery, New Haven, Conn.

## Exhibits must be delivered care of Curtis Gallery, 1090 Chapel St., Feb. 28.

Opening of exhibition.....March 8

Closing of exhibition.....March 31

## NEWS OF THE ARTISTS.

Mr. William T. Evans has purchased two landscapes by Albert L. Groll, one "Road to Acoma, New Mexico," for the National Gallery at Washington, and another, "Laguna River, New Mexico," for the Montclair Gallery.

Frank V. Du Mond is working on two decorative panels of Bryant's life, representing his youth and old age. It is for a downtown office building. The idea of spring is conveyed through the medium of a blooming apple tree in a new England landscape, from which rise and float away six visionary figures personifying ambition, religion and ideals. The other panel, "Autumn," typifies old age, with figures presenting the poet with the fruits of his life and labors.

Charlotte B. Coman has returned to her studio at the Van Dyck, where she is showing several charming landscapes. Perhaps the most interesting is, "Late Winter—Harlem River."

Antonio Barone in his studio at 140 West 57 Street, is working on portraits of Mrs. George Patterson Tangeman, of Glen Cove, L. I., Mrs. Cornelius Hoagland Tangeman, of New York, and of another of the daughter of the Countess De Cerkers. He recently completed the portrait of Richard C. Morse, Secretary of the International Committee of the Y. M. C. A.

Elliott Candee Clark is working on a large canvas from a sketch made at the Delaware Water Gap. He is showing several other interesting canvases.

John Da Costa recently returned to New York and is occupying a Studio at 130 West 57 Street, where he is painting portraits of prominent New York people.

The many friends of Miss Helen Watson Phelps will be pleased to hear that she has regained her health and will sail for a pleasure trip to Bermuda Feb. 9, accompanied by Mrs. John Fry and Miss Adelaide I. Denton, of Saratoga.

At the recent annual meeting of the Society of Miniature Painters, the former officers and board of control were re-elected and four new members, Mrs. Alice Randall Marsh, of Nutley, N. J., Mrs. Alice Rushmore Wells, of Plainfield, N. J., Miss Martha I. Baker, of Chicago and Miss Lucy M. Stanton, of Athens, Ga., were chosen.

Colin Campbell Cooper, in his Gainsborough Studio, shows several interesting canvases which he painted while abroad last summer.

Edward H. Potthast is working on a picture from a sketch made at Media, Pa. He is also showing a landscape painted in Holland.

Ray Lindheim is at work in her studio, 27 West 67th Street, on various pictures. Her "Gold Crane," which was in the last Spring Academy Exhibition, is now in Philadelphia at the Academy display. She will hold an exhibition in her studio today and Sunday and Monday, and among the pictures will be "The Vase," in the last Winter Academy, two mural decorations and others.

The statue of Senator Harlan, one of the two to represent Iowa in the Capitol at Washington, has been cast in bronze. It was modeled by Miss Nellie Walker of Chicago at a cost of \$5,000 for the work.

Sicily is slowly reviving from the earthquake of last year, and one of the first public ceremonies which will mark this revival will be the unveiling of a statue of King Humbert, at Catania, the work of Signor Rutteli, a Palermo sculptor.

Charles F. Naegele recently sold one of his ideal heads to Mr. George A. Hearn for his private collection. Mr. Naegele recently completed the portrait of Congressman J. Van Vechten Olcott and is now painting one of Mr. Herschel C. Parker, the explorer.



MEMORIAL FOUNTAIN.  
By Daniel Chester French.  
In the Architectural League Exhibition.

Juan Tellez has taken a studio, No. 628 Fifth Ave., where he will paint a portrait of Miss Mary Garden.

The Art Committee of the Lotos Club for the opening art exhibition of the Club for the season has arranged a display of paintings and ivories from the XI to the XIX centuries from the collection of Mr. George A. Hearn. The exhibition will open this evening, Feb. 5, and will continue through Thursday next, Feb. 10. Ladies will be admitted on weekdays from Monday to Thursday, from 2 until 6 P.M.

A stag reception was given at the Salmagundi Club last evening to open the annual exhibition of pictures by members, which will be sold at auction in the club galleries on Friday and Saturday evenings. Notice of the exhibition will be made next week.

The Engineers' Club recently purchased Paul King's fine canvas "A Hard Pull," a Dutch subject painted on the coast of Holland. Mr. King is now devoting his time to painting American scenes, which are quite as well executed as the Dutch subjects for which he had become noted, as his splendid canvas, "Along the Wissahickon," now on view at the Penn. Academy, will show. This work, so fine in color, poetic and possessing a depth of feeling and fine atmospheric qualities, has won much favorable comment from art critics and lovers.

At his studio, 1520 Chestnut Street, Philadelphia, he is showing some charming examples of his recent work.

The bust of the late Senator Durham, of Philadelphia, executed by Charles Grafly, will probably be presented by the Durham family to the Paris Academy.

## ARCHITECTS' LEAGUE DINNER.

The dinner of the Architectural League in the Fine Arts Building last Friday was one of the most enjoyable and successful in the history of the League and was really a meeting in memory of Charles Follen McKim. His plan to establish an American Academy in Rome was discussed.

Grant LaFarge, president of the League, was the toastmaster. He told the members of the League that an exhibition on the same lines as the one in New York was being contemplated in London and that Sir Asten Webb, president of the Royal Institute of British Architects, had sent over to ask how they managed the affair on this side of the water.

The men at the guests' table included Henry Snyder Kissam, John Beverly Robinson, Charles Dana Gibson, John Du Fais, J. H. Freedlander, Lloyd Griscom, Cass Gilbert, William N. Kendall, Walter E. Maynard, F. D. Millet, William H. Mead, George B. Post, Frederic B. Platt, Thomas F. Ryan, Frank Miles Day, John W. Alexander, Arnold W. Brunner, John Cadwalader, Theodore N. Ely, Carroll Beckwith, William S. Coffin, Kingsley L. Martin, Irving K. Pond, Haley Fiske, Glenn Brown.

Besides them there were John Carrère, I. N. Phelps Stokes, William T. Smedley, Francis C. Jones, Don Barber, Edward McGuire, Karl Bitter, Daniel Chester French and others.

Edwin Blashfield, Frank Mills Day, John L. Cadwalader, Lloyd Griscom, formerly Ambassador to Italy, and John W. Alexander spoke well, all, save Mr. Alexander, on the subject of the American Academy in Rome and its needs. Mr. Alexander urged a site for more spacious galleries in New York.

Mr. La Farge called for reports from the chairmen of the committees which had in charge the awarding of the prizes. The Messrs. LeBrun were the first to come forward for their medals of award for the architectural prizes for the Metropolitan Tower, which were cast from designs by Herman A. MacNeil.

Kenyon Cox got the Architectural League medal of honor for painting for his decorations in the Lucerne County Court House at Wilkesbarre, Pa.

The special collaborative prize of \$300 was given to Frank A. Colby, architect; Carl A. Heber, sculptor; Frederick Wilson, painter; William L. Bottomley, architect, who received special mention for architectural composition and color; B. Lillian Link, sculptress; Marion H. Beckett, painter; Gabriel di Martino, architect; Anthony de Francisco, who received mention for sculpture, and Paul Jennewein, painter. Carl A. Huber won the Henry O. Avery prize of \$50. No sculpture prize was awarded.

## COURSES AT ART MUSEUM.

Two college courses, beginning this month and running through the second semester of the college year, have been arranged by the Museum of Fine Arts.

It is hoped that the present plan may be continued by which regularly matriculated students in certain colleges in the vicinity, whose work is satisfactory to the colleges, may credit one of these courses toward a degree, and Boston teachers toward a promotional examination.

The first series will be on "Design in the Terms of Drawing and Painting"; with special reference to examples in the Museum, by Dr. Denman W. Ross and Edgar O. Parker. The second course will be on "Observation of Pictures," by Miss Alicia M. Keyes.

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QUICK ACTION NEEDED.

Congress has thus far failed to make any appropriation for the International Art and Architectural exhibition, to be held at Rome, to celebrate the fiftieth anniversary of the proclamation of the unity of Italy, in 1911, and although the Italian Government has extended the time limit for such appropriation until Feb. 15, and Senator Newlands is doing all possible to get a bill passed at Washington, carrying a suitable appropriation, it now looks doubtful as to whether he can succeed. England has appropriated \$100,000 for the purpose and the other great Powers have also moved in the matter, but the United States is lagging.

It is to be hoped that Congress will act, and at once, in this important matter. American art should be well and adequately represented at Rome and no time is to be lost. Those artists selected by the foreign commissioners or invited to exhibit, will be at no expense for shipping or bringing back

their works, which must reach Rome Dec. 30, 1910.

Here is a chance, with Mr. Reisinger's exhibition of American pictures now being arranged for Berlin next summer, for American art to be properly and adequately represented in Europe. But Congress must act first, as regards this Roman exhibition, and must act quickly.

G. B. TORREY REMAINS.

Mr. Paulding Farnham, Chairman of the Art Committee of the Union League Club, resigned from the Committee after the "ART NEWS" had gone to press last week. This has left Mr. George Burroughs Torrey, who is said to have been the member of the committee who suggested the recent unfortunate exhibition of portraits of actresses in the Club gallery, alone in his glory as the sole non-resigning member of said committee.

KURTZ COLLECTION SALE.

Pictures belonging to the estate of the late Charles M. Kurtz will be sold by Mr. James P. Silo in the Fifth Avenue Art Galleries on March 24 and 25. The collection contains, among many interesting items, a number of paintings by the Glasgow school, which has been little known in New York. There are also paintings by Ralph Blakelock, William M. Chase, Charles Melville Dewey, Childe Hassam, George V. Maynard, Irving R. Wiles, and other highly esteemed American artists. There are several examples of Sorolla, one of Mauve, and one by Leo Putz, the German.

ESSAYS ON SOROLLA.

EIGHT ESSAYS ON JOAQUIN SOROLLA Y BASTIDA, BY AURELIANO DE BERUETE, CAMILLE MAUCLAIR, HENRI ROCHEFORT, LEONARD WILLIAMS, ELISABETH LUTHER CARY, JAMES GIBBONS HUNEKER, CHRISTIAN BRINTON, AND WILLIAM E. B. STARKWEATHER, followed by appreciations of the press. (Hispanic Society of America. 2 vols. Cloth. \$7.50, net, postpaid.)

The Hispanic Society of America has published two handsome volumes, beautifully printed on expensive paper, and profusely illustrated, with reproductions of Sorolla's paintings, containing eight essays on Sorolla y Bastida. The essay by Aureliano de Beruete is in Spanish, those by Camille Mauclair and Henri Rochefort are in French, while the remaining five by Leonard Williams, Elisabeth Luther Cary, James Gibbons Huneker, Christian Brinton, and William E. B. Starkweather, are in English.

Through all the essays runs a strong note of enthusiastic admiration for the work of the Spanish painter, for his wonderful effects of sunlight, his anatomical drawing, for the life, the joyousness, the naivete, of his pictures, Camille Mauclair going so far as to class him with Sargent, Besnard, and Zorn, whom he terms "exceptionnels, inclassables," whose eyes and hands are "miraculous instruments." Sorolla paints rapidly; he says he could not paint at all if he painted slowly.

Following the essays are appreciations from the newspapers on the exhibition of Sorolla's works at the Hispanic Society Building last year, and the second volume closes with a catalogue of the exhibition, which New Yorkers will long and gratefully remember.



LOST.

This ancient Greek female head in marble, mounted on red marble. REWARD if returned to C. and E. Canessa, 479 Fifth Avenue, or American Art News Office.

PENN. ACADEMY DISPLAY.

(Second Notice.)

Only brief mention could be made in any first notice last week of the 105th Annual Exhibition of the Pennsylvania Academy of Fine Arts, now on in Philadelphia, of the fine showing made by the landscape men this year.

Some Notable Landscapes.

While only one landscape won a prize—the Walter Lippincott having been given to J. Alden Weir for his tonal poetic rendition of an Autumn evening field and sky in "The Hunter's Moon," the Jury of Award must have found it difficult, despite their good choice, to exclude such fine and strong works as Willard Metcalf's solemn, true and deep study of an icebound stream, Daniel Garber's "Hills of Byram," so lovely in tone and color and its wide sweep of air and sky, Birge Harrison's admirable "Winter Farmstead," and "Old Saw Mill," Herman Dudley Murphy's poetic and soft-colored "Moon, Clouds and Surf," George Bellows' almost titanic conception of the Hudson's banks in upper New York on a cold rainy day, Edward W. Redfield's fine transcription of New York's "East River," a departure from his eternal "Centre Bridge," Paul King's "Cool Retreat," rich and full in color and delicious in sentiment, Walter Nettleton's impressive study of trees in "Wardens of the Glen," and Charles Rosen's sunlit and airy "Autumn Afternoon."

These are not all the superior landscapes that call insistently for mention. David Ericson sends a lovely winter scene, William C. Watts a truthful and charming study of old Bermuda houses, Colin Campbell Cooper a more successful presentation than ever of smoke and steam and lofty edifices in his "Grand Central Station," Bruce Crane one of the finest and largest in treatment of any of his recent works in "Woods and Hills," full of light and air and abounding in sentiment.

Then too are Fred Wagner's fine composition "River Front," Redfield's sunny and joyous "Autumn," Elmer Schofield's "Landing Stage," picturesque and well composed, Alexander Robinson's exceedingly decorative and effective "Venice," Elliott Daingerfield's Turner-esque—lacking the color—"Sun, Storm and Fog," D. W. Tryon's two tender and characteristic examples, "Autumn Sunset" and "Night," Gustave Cimatti's decorative panel "Hush of Fall," Carroll S. Tyson's

"Road to the Pier," Henry G. Dearth's tender, poetic and charming "Lowlands," and the stronger but perhaps less attractive "Road and Canal," Charles H. Davis's "Quarries," Ernest Lawson's "Autumn—Spuyten Duyvil Creek," fine in color and air, William J. Glackens' well known and always attractive "Winter," Edward Dufner's well lit and colored "Under the Birches" and Chauncey P. Ryder's "April Snow."

Good Figure Works.

Of figure works, notice of which was omitted last week for lack of space, mention must be made of Elizabeth Sparhawk Jones' two outdoors with figures, "Passing," a scene in Fairmount Park—two fashionable Victorians on the drive in her accustomed broad manner and with much life and movement—and "At the Zoo," also characteristic. Thomas P. Anshutz sends three examples: "Margaret," a study of childhood, "Summertime," a typical and charming work, and a good portrait. W. E. B. Starkweather and Margaret Richardson deserve notice for portraits of merit. The meaning of the title and story "Allegory of a Barrymore Child" are unexplainable. What is a "Barrymore Child"? Has it anything to do with a Biddle? The composition is a curiously crowded one, while the canvas is well lit and painted. "Mischief" and Charles Hopkinson's "Claude Lorraine Glass" are distinctly clever.

In "Her Jewels," Janet Wheeler shows a lovely composition group, and John C. Johansen's "In a Garden" has crowded composition but is unusually well drawn and painted. There are well-painted details in Clara Kretzinger's "Day of the Garden Party," and strength and rich color in William Ritschel's "Vikingland." A good pose has the fair subject in William W. Churchhill's "White Slipper," and Walter MacEwen's "In the Studio" is decorative and has fine details. Mention has already been made of William M. Paxton's "Tea Leaves," Adolphe Borie's prize winning "Lady with Black Scarf," Robert Henri's "Ballet Dancer in White" and "Betalo," and E. C. Tarbell's unfinished portrait group.

The example of Winslow Homer, "Right and Left," a sporting and true picture of wounded wild geese, is thoroughly characteristic. Luis Mora's "American Gladiators" is an unusual figure work, well drawn and composed. Gari Melchers' "Morning Room," illustrated last week. Jean McLane's "Girl in Green," Elizabeth Paxton's "Her Room," a charming interior beautifully done. Walter MacEwen's quaint and good "Miss Phyllis," E. K. Wetherill's "Dreamer," John W. Alexander's characteristic and delightful "Summer's Day," Max Bohm's clever "Promenade," Mary Cassat's "Children with Cat," and James R. Hopkin's "Mistress of Charms," complete the list of the most noteworthy figure works in the display.

Marines and Sculptures.

The exhibition is not rich in marines, but the few shown are almost without exception. These include Charles Hopkinson's splendid study of surf, Childe Hassam's exquisite "Summer Sea," which won for him the Sesnan medal, Lionel Walden's "Moonrise After the Storm," Emil Carlsen's "Gray of the Storm," and Frederick J. Waugh's strong and fine study "Great Deep."

In sculpture the exhibition offers comparatively little that is notable. James B. Townsend.

## LONDON LETTER.

London, January 26, 1910.

Although the utmost reticence is at present preserved I hear on good authority that the art collection of the late Mr. Montague Guest will be sold this year, and that his pictures, which include some good examples of Old Masters, are being catalogued for Messrs. Christie.

It has just transpired here that the well-known picture by Romney, "Lady Hamilton Posing as the Mother of Three Children," formerly owned by the Marquis of Townshend, and which was disposed of after the sale of the Townshend collection three years ago—went to the United States, and now hangs in the gallery of a prominent and discriminating Western collector. The same collector, I understand, has secured the noted example of Jules Dupre, known as "The Twin Oaks," always considered one of his finest works. I am further informed that both these pictures were sold through the Ralston Galleries of New York, Mr. Ralston having secured them on his visit to London last summer.

An oil painting entitled "Music by the Water," by R. Anning Bell and a watercolor drawing of "Cupid's Alley," by Arthur Rackham have been bequeathed by the late Sir Mathew Cosset to the Tate Gallery, where they have now been hung in Room XVII.

For some years past the National Gallery of Scotland and the Royal Scottish Academy have been cramped for want of space, and now a means has been found to give each more space without rebuilding. An official order, signed by Lord Pentland, Secretary of State for Scotland, has just been issued dealing with the allocation of the two buildings on the Mound in Edinburgh, formerly known as the Royal Institution and the National Gallery and Royal Scottish Academy Galleries. In future the Royal Institution will be known as the Royal Scottish Academy, while the whole of the southern building will henceforth be devoted exclusively to the National Gallery of Scotland.

A memorial exhibition of works by the late Charles Conder opens today at the Carfax Gallery. Conder is famous for his revival of fan-painting and was also known as the author of many dainty lithographs, but comparatively few are aware of his skill and success as a decorator. The feature of this exhibition is a series of nine painted silk panels, which show on a pale café-au-lait ground medallions tied together with painted pale rose ribbons. Each medallion shows "conversation pieces" of exquisitely graceful figures beneath tender blue skies. This suite is remarkably refined and harmonious in color and has a dream-like beauty. Fans and other paintings on silk by Conder are also shown in this exhibition, as well as a few of his landscapes in oils, and the whole collection testifies pathetically to the luxuriant genius of the artist whose early death was so great a blow to British art.

The sixth annual exhibition of the Society of Twelve, founded to encourage original prints and drawings, is open at Messrs. Obach's Galleries in New Bond Street. A new member of the Society is Ernest Cole, whose studies of heads, etched and drawn, show great constructive ability and sculpturesque power. For a young man his work is full of promise and he should do well as a sculptor and decorative painter. Among the older members the novelties of the exhibition are provided by

William Strang, whose goldpoints show unmistakably that he has been influenced by the drawing of his junior, Augustus John, while D. Y. Cameron, in a number of synthetic landscapes, shows kinship with Prof. C. J. Holmes in his emphasis on design and his ascetic elimination of all save the essential features of the scene before him. Admirable work is also shown by Francis Dodd, his vigorous etched portraits having Rembrandtesque qualities, and many of his drawings considerable tragic power. Drawings by George Clausen, lithographs by Charles Shannon, etchings and drawings by Alphonse Legros and Muirhead Bone, and four masterly studies by Augustus John are the principal remaining numbers of this exhibition.

## OBITUARY.

Sir George Drummond of Montreal died in that city on Wednesday, aged 81. He was the son of the late George Drummond of Edinburgh and came to Canada, where he made a large fortune, as a youth. He was twice married, his last wife having been the widow of Mr. George Hamilton. He was President of the Bank of Montreal, a member of many clubs and an art collector of taste and discrimination. His collections were described in the Art News of July last.

## Joseph Becker.

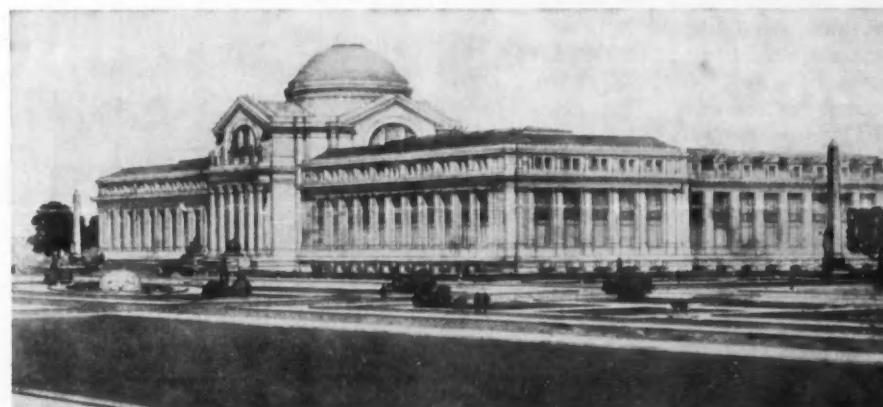
Joseph Becker, for many years art director of the Frank Leslie publications, and a noted civil war artist and correspondent, died this week in Brooklyn, aged 72.

## New U. S. National Museum

A complete and most interesting history of the National Gallery of Art at Washington, by Mr. Richard Rathbun, assistant Secretary of the Smithsonian Institution, has recently been published. The handsome volume, beautifully printed and well illustrated with reproductions of some of the most important pictures owned by the Government should be in the hands of all lovers of and believers in the future of American Art. The author has compiled the volume, which he modestly calls a "paper," with great care and accuracy. He gives a chronological

given on this page. This has been divided into galleries by screens which gives sufficient wall space for the present picture collection. Mr. Rathbun says:

"The question of providing quarters for the gallery which shall furnish entirely suitable conditions for the exhibition of paintings, as well as ample space to meet the requirements of the near future, is now under consideration. The art interests of the country, stimulated by the recent benefactions, have very generally urged the immediate erection of a special building for the



NEW BUILDING FOR UNITED STATES NATIONAL MUSEUM.

Perspective View of Building as it Will Appear When Finished. Taken From the Southeast, and Showing the South or Main Front and the East Side. Hornblower and Marshall, Architects.

story of the Government's action on fine arts collections of the nation, arguing that such a recognition of the subject by the Government would at once lead to many and important contributions. This desire, which can only be interpreted as an expression of favorable sentiment, is both gratifying and propitious, but to the Institution it seems best to advance with greater deliberation. The planning of a building would require some time, and even though only a part of it were constructed in the beginning, it is doubtful if the present nucleus would be regarded as a sufficient argument for the expenditure that would be called for."

A full list of the pictures and art objects in Mr. Charles L. Freer's collections, deeded to the Nation, and of the pictures forming the Harriet Lane Johnson, and William T. Evans collections, also donated to the Government, together with a list of other pictures and objects acquired in former years for the National Gallery and which forms a catalogue to the present time, of the Gallery's possessions, is also given.

The illustrations, about a score in number, include full-page half-tone reproductions of four of the Johnson portraits, twelve of the Evans paintings, and a few of earlier works.

Mr. Rathbun is to be congratulated on the excellent work he has done for the cause of art in America, in compiling and publishing this volume, which should be in every art library.

The National Gallery Collection is soon to be placed in the large North Hall of the handsome new Museum building, an illustration of which is

given on this page. This has been divided into galleries by screens which gives sufficient wall space for the present picture collection. Mr. Rathbun says:

"The fine, large building which is now under construction for the natural history departments of the Museum is the outcome of many years' collecting, and has been rendered imperative by the immense amount of material to be preserved and exhibited. The course which appears to be most justifiable, at present, is to fit up a provisional gallery, of sufficient size to accommodate such additions as may be expected within a period of several years, or until some definite conclusion may be reached as to the future. The Institution can furnish the requisite amount of space, and it will only be necessary to adapt it to the purpose from the standpoint of lighting and wall space for hanging."

## PARIS LETTER.

Paris, Jan. 25, 1910.

Things have been somewhat slack lately at the Hôtel Drouot, with nothing special to relate except a sale conducted by M. Lair Dubreuil, and which produced 13,206 frs. A wall panel of the French school, after Lancret, made 390 frs., while another set of five panels with landscapes and figures was knocked down for 1,400 frs. A Louis XVIth mirror with a wooden frame made 300 frs., while another Louis XVth mirror went for 155 frs. Among the furniture, two Louis XVIth doors in carved wood, painted grey, made 170 frs., and a Louis XVIth chest of drawers 192 frs. The sum of 110 frs. was given for an armchair in carved wood, hung with red velvet, of the same period.

At another sale, a painting entitled "Tête de Femme," of the French school, was knocked down by M. Coutanceau for 805 frs. The long expected sale of Sultan Abd-el-Aziz's-jewels will not take place, as they have just been redeemed from the Mont-de-Piété office in exchange for the sum of 1,500,000 frs.

M. J. Valmy-Baysse informs comic artists that the fourth Salon des Humoristes will be held at the Palais de Glace April 23 to June 12, all communications to be sent to him at the "Rire" office. Another exhibition is announced by the Syndicate of the Art Press, to consist in an interesting show of the paintings by Dehodencq, Coignet's excellent and not sufficiently known pupil.

Mention should be made of Camille Pissaro's private show at the Durand-Ruel Galleries, and of the Valloton exhibition at Druet's Gallery, while a deal of interest is elicited by the opening in Berlin, by the German Emperor, of the "Exhibition of French Art in the XVIIIth century," on behalf of the French Governesses' Home in that capital.

Yet another museum is to be opened in Paris in a few weeks, when a unique collection of the most important police documents relating to the history of France for many centuries will be shown to the public in a dependency of the Préfecture de Police, Quai des Orfèvres.

A yearly prize of 200 frs. has just been founded by M. Frantz Jourdain, President of the Art Press Syndicate, for the art critic who will support independent art and bring to light unknown talent, either in France or abroad. M. de Richter, a Parisian collector, has bequeathed to the Comédie Française Theatre a pastel by Cherfils, entitled "Portrait d'Arnould Poisson," and which, strange to say, bears a perfect likeness to that of Coquelin "ainé."

The Louvre Museum, which has a million and a half francs to spend this year, has paid 50,000 frs. for the terracotta bust of Mme. de Verninac, one of the most precious numbers of the famous Chinard collection.

The second exhibition of the Société des Peintres et Sculpteurs Français, otherwise known as the Winter Salon, will be held at the Grand Palais, Jan. 20 to Feb. 19.

M. Dumouthier, curator of the French national "Mobilier," is now preparing an exhibition of XVIIth and XVIIIth century cloths and tapestries. He has discovered in the archives of the old "Mobilier de la Couronne" most valuable documents concerning decorative art during the reigns of Louis XIV and Louis XV, which will make the coming exhibition interesting.

**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

American Art Galleries, 6 East 23d St.—Landscapes by the late Alfred C. Howland to open Feb. 12.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

R. Ederheimer, 4 West 40th St.—Special exhibition illustrating the art of engraving.

Ehrich Galleries, 463 Fifth Ave.—Special exhibition of early English Art to open Feb. 8.

Folsom Galleries, 396 Fifth Ave.—Paintings by Lillian Genth to Feb. 12.

Knoedler Galleries, 355 Fifth Avenue—Portraits and figure works by Irving Wiles to Feb. 12.

Early English Mezzotints.

Lotos Club, 110 West 57th St.—Paintings and ivories from the collection of Mr. George A. Hearn to Feb. 10. Admission by card.

Macbeth Galleries, 450 Fifth Ave.—Paintings by F. Ballard Williams and F. Luis Mora to Feb. 16.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Loan exhibition.

National Arts Club, 119 East 19th St.—American landscape paintings.

Julius Oehme Galleries, 467 Fifth Ave.—Paintings of Indian life by E. Irving Couse to Feb. 28.

Pratt Institute, Brooklyn, N. Y.—Paintings by Wm. M. Chase to Feb. 19.

Ralston Galleries, 548 Fifth Ave.—Paintings by the late Thomas S. Noble to Feb. 12.

Scott & Fowles Co., 590 Fifth Ave.—Sculpture busts by Courtney Pollock to Feb. 19.

Tooth Galleries, 590 Fifth Ave.—Early English engravings, in color.

Ye Handicrafters, 14 Nevins St., Bklyn.—Special exhibition of rugs and tapestries from the Hester Looms to Feb. 12.

**EXHIBITIONS NOW ON.**

**Richards at Knoedler's.**

No less than 48 coast scenes and marines by the late William T. Richards are on view at the Knoedler Galleries, No. 355 Fifth Avenue. They include several of his best known works, which were so popular with an older generation. Thinly painted and cold in color, they are better than many of the more modern canvases of similar subjects from their correct drawing and knowledge of wave forms. Especially truthful are the "Surf at Beavertail," "Land's End—Cornwall," "Tintagel Castle—Cornwall" and "A Misty Morning on Channel Coast." The artist painted the cold, gray seas and skies of the English Channel so frequently that he found it difficult to translate the warmer colors and airs of our Atlantic Seaboard. But he was an earnest and close student of the sea and its moods and he painted well.

In the same galleries are four high-keyed impressionistic portraits by Karl Anderson, a pupil of Laurens and Tony Robert Fleury, and a sober, dignified and strong three-quarter length seated portrait of Ex-Gov. Regis Post of Porto Rico, by Douglas Volk.

**Mezzotints at Knoedler's.**

Some fifty carefully chosen early English mezzotints in rare and unusual states are on exhibition in the lower gallery at Knoedler's through Feb. 12.

These include "Mrs. Crockett," by J. Dean in first state, the "Duchess of Cumberland" by J. Watson, a fine first state of Green's "Lady Louisa Manners," another first state of Green's "Lady Talbot," an engraver's proof of Reynolds' "Duchess of Bedford," a first state of "Lady Rushout and Children," by T. Watson, the first published state of "Lady Hamilton as Nature," by H. Meyer, and first states of T. Watson's "Mrs. Hardings" after Reynolds, J. Walker's "Mrs. Masters," after Romney, Bartolozzi's "Lady Smythe and Children," Samuel Cousins' "Lady Peel," after Lawrence, E. Fisher's "Lady Elizabeth Keppel," after Reynolds, Green's "Master Wright and Sisters," after Wright of Darby, and C. Turner's splendid "Sir Walter Scott," after Raeburn's celebrated portrait.

The beauty of tone and softness of impression in these old-time works are fascinating, and the print lover will find the display one to linger over.

**Noble at Ralston's.**

Twenty-eight figure works and twenty-five small landscapes, the last painted near Bensonhurst, L. I., by the late Thomas S. Noble, an American artist and a pupil of Couture; selected from some 120 of his pictures recently shown at the Chicago Art Institute, are on exhibition at the Ralston Galleries, No. 548 Fifth Avenue, through Feb. 12. The artist, who was born in Lexington, Ky., in 1835, and died in New York in 1907, was one of the strongest and best of earlier American figure painters. He was an associate of the National Academy and was the Principal of and associated with the Art Academy of Cincinnati, Ohio, for 35 years. His paintings of the "Slave Market," "Margaret Garner" and the "Price of Blood" brought him national reputation and Whittier, after study of his "Price of Blood," which depicts the last moments of old John Brown, is said to have changed his lines in which he had described Brown as kissing the negro baby to others in which he "blessed" the infant.

It is a pleasure to see and study the works of this sturdy old painter, so strongly influenced by Couture, and to note his strength and correctness of drawing, and his fine rendering of expression. Old fashioned his works may be called, but they possess merits, sadly wanting in much modern American painting.

**Lillian Genth at Folsom's.**

Nineteen oils by Lillian M. Genth are on exhibition at the Folsom Galleries, No. 396 Fifth Ave., through Feb. 12. The canvases, with the exception of one half-length seated portrait of a young woman, solidly and well-painted with fine expression, and a small landscape, with figures, "Market Place in Brittany," strangely muddy in color for an artist with so generally joyous a palette, and a large figure composition of a young woman with a dog, entitled "Springtime," owned by Mr. George A. Hearn, and, delightful in sunlight, air and sentiment, are the portrayals of out-doors with nude female figures, with which subjects the painter has become associated. The depiction of these young women, always well-drawn with rarely good modeling and flesh tones, and skillful transcription of sunlight through leaves, has brought deserved reputation to the artist, which the present display enhances.

The Swedish painter, Zorn, and the American, Alexander Harrison, some years ago, produced some canvases with similar subjects, and while Miss Genth's figures lack a little of Zorn's crisp rendering, solidity of texture and beauty of tone, she is eminently successful in her presentations,

and has surpassed Harrison in this line. "Golden Days," an idyll, and "The Lark," both of which won high and deserved encomiums at recent exhibitions are shown in the present display with several other really beautiful works.

**Mrs. Farnham's Frieze.**

Mrs. Sally James Farnham, wife of Mr. Paulding Farnham, is showing the bronze panels, designed by her for the board room of the new building of the Bureau of International Republics at Washington, at the American Art Galleries, No. 6 East 23 Street. There are panels depicting the beginning of history in South America, with the heroes Bolivar and San Martin, the history and emblematic representation of the republics of Central America and the Caribbean, and of Mexico, North America and Brazil.

Mrs. Farnham has executed her work with rare taste and skill, and shows good knowledge of her art. The panels are most effective and should add much to the fine and spacious room in which they will find a home.

**COMING AUCTION SALES.**

The entire household furnishings, paintings, etc., belonging to the estate of the late J. B. Newton, the well-known collector of Rochester, N. Y., will be sold at the Fifth Ave. Art Galleries—the furnishings on the afternoons of Wednesday to Saturday, inclusive, Feb. 9-12, and the paintings on Friday evening, Feb. 11. By order of Edmund L. Knoedler, lienor, and R. and E. J. O'Gorman, attorneys, a small number of pictures will also be sold by Mr. Silo on Friday evening at 8.30 o'clock.

The collection of snuff boxes, formed and owned by the late James A. Garland, and which is well known to collectors of bibelots, will be sold at auction at the American Art Galleries late this month. The collection is rich in unique and rare specimens.

During the same week, which will bring the dispersal of the snuff boxes, will be sold the modern foreign pictures, oils and watercolors, mostly of cabinet size, and which represent such painters as Cazin, Daubigny, Wyant, Inness, Pasini, Dupre, Rico and others—and old Chinese porcelains, collected by Mr. J. B. Ladd, a well-known amateur. The pictures were shown at the Union League Club last Spring.

The collection of oriental porcelains formed by Mr. E. H. Gay, of Boston, and which includes several important single-color pieces from the Marquand and Startseff collections, will also shortly be sold by Mr. Thomas E. Kirby, at the galleries.

At his coming sale at the Fifth Avenue Art Galleries, Mr. Azeez Khayyat will dispose of some unusually fine specimens of Eastern iridescent glass and pottery, especially a fine iridescent jar. These, with some reflet metallique pieces he is showing in his rooms in the building No. 366 Fifth Ave. In some little boxes are grains of the wheat said to have been stored by Joseph during the seven years of famine in Egypt, 3,400 years ago. This was found by officers of the Cairo Museum in a storehouse in Dier-el-Babri and its identity was established by appropriate inscriptions.

On the evening of Feb. 9, The Anderson Auction Co., 12 East 46th St., will sell the collection of prints of the late George M. Divers, and on the evenings of Feb. 10 and 11 the fine collection of colored sporting prints and original drawings collected by the late Oliver H. P. Belmont, will be sold.

**ARCHITECTURAL LEAGUE EXHIBITION.**

The twenty-fifth annual exhibition of the Architectural League in the Fine Arts Galleries, which opened to the public on Monday last, and will continue there through Feb. 19, will be found more interesting than usual by the average visitor, for the reason that the two smaller galleries have been devoted this year to the display of mural and other decorative paintings, and of attractive designs, so that the necessary and technical architectural plans and drawings not generally interesting to the public, which are for the most part shown in the Vanderbilt Gallery and Society Room, have been in a measure subordinated.

The South gallery, in fact, is a wealth of attractive color and its four panels have been most artistically built up. One panel to the right of entrance to this gallery, is covered with paintings in a high and joyous color-key, and is simply delightful. Here are Blendon Campbell's mural "Seashore with Nymphs" in light blues and grays, and full of sunlight and air, Cimatti's fine, rich Italian landscape and other good works. The north panel has Sewell's oval decorative panel and other good pieces, and on the East walls the clouds are Karl Hasemann's fine, large, if, perhaps, too Munichy compositions, "Titirel" and "The Conqueror," splendid in movement and skies, and in the treatment of masses.

Other notable exhibits in this handsome gallery are William Laurel Harris's glowing and devotional murals for the Paulist Church, William Fosdick's effective burnt wood panel of "Elaine," a charming and feeling piece of decoration, Robert Nisbet's warm Lancet landscape with figure, beautiful in color and John W. Alexander's mural, as graceful and effective as ever, two young women reclining on a sofa.

The virile and impressive drawings of Edward H. Blashfield's decorations for the Youngstown, Ohio, court-house. Kenyon Cox's murals for Wilkesbarre, George W. Breck's fresco designs for mosaics in the American Church in Rome, Herter's warm-toned tapestries and of the few sculptures shown, Piccilli's "Angel," which suggests both French and St. Gaudens, French's fountain and Miss Evelyn Longman's models for the bronze doors for Indianapolis are the most salient features.

The prizes are noted elsewhere. The exhibition is in every way good and satisfactory.

**DENVER.**

The Sixteenth Annual Exhibition of The Artists' Club will open with a reception and press view on Feb. 14, to continue to March 15. The exhibition will consist of original works in painting, sculpture and drawing. The Club has appropriated the sum of \$1,000 for the purchase of one or more pictures. The pictures purchased are to form a part of the Club's permanent public collection.

**NEW HAVEN.**

The New Haven Paint and Clay Club announces the dates of its Tenth Annual Exhibition, which will open on March 8 and to continue to March 31. Original works in oils, watercolor, sculpture and drawing intended for this exhibition must be sent to the Paint and Clay Club, care of the Curtiss Gallery, 1090 Chapel Street, and must be received before February 28. A charge of fifty cents per box will be made for unpacking and repacking.

**WITH THE DEALERS.**

Despite alarming reports from Paris of damage to the dealers' galleries in that city from the recent floods, these do not appear to have had foundation, and none of the larger dealers here, who have houses in Paris, have had any word of special damage or alarm on the part of their partners or employes there. The Sagan palace, owned by Mr. Jacques Seligmann on the Rue St. Dominic on the Rive Gauche, has not been injured by the waters, and pumps kept the cellars of the Duveen Galleries on the Place Vendome, free from water. The Gimpel and Wildenstein galleries, No. 57 Rue la Boetie, are on comparatively high ground, and escaped any damage. So also did the gallery of Knoedler & Co., on the Place Vendome.

M. Leon Levy of Paris, who has been at the Hotel Brevoort, will leave on Sunday for Boston. He will extend his trip from there to the Western cities, and will return via Washington, Baltimore and Philadelphia.

Mr. Joseph Duveen, who recently arrived from London, has gone to Southern California on a brief tour.

Oils by Harry Lea will be shown at the Durand-Ruel Galleries, No. 5 West 36 St., from Feb. 14-26.

The new Montross Galleries at No. 550 Fifth Avenue, between 45 and 46 Streets, will open next Thursday, Feb. 10, with a loan exhibition of pictures by Dewing, Tryon, Thayer and Whistler.

Busts by Courtney Pollock, the English sculptor, including one just finished of Mr. P. A. B. Widener, of Philadelphia, will be shown at the Scott & Fowles Galleries, No. 590 Fifth Ave. from Monday next, Feb. 7, for a fortnight.

An exhibition of paintings of life among the Pueblo Indians of Taos, New Mexico, by E. Irving Couse, is now on at the Oehme Galleries, No. 467 Fifth Ave., through Feb. 28. Notice will be made next week.

Landscapes and figures by F. Ballard Williams, and Spanish paintings by F. Luis Mora, are on view at the Macbeth Galleries, No. 450 Fifth Ave., through Feb. 16. Notice will be made next week.

The opening of the exhibition of early English art at the Ehrich Galleries, No. 463 Fifth Ave., has been postponed until Tuesday next, Feb. 8. There will be shown examples of Reynolds, Lawrence, Hopper, Gainsborough, Morland and other masters. A feature of the display will be the portrait of Sir Walter Scott by Sir William Beechey, signed and dated 1823.

Portraits and figure works by Irving Wiles will be on view at the Knoedler Galleries, No. 355 Fifth Ave., from Monday next, Feb. 7, through Saturday next, Feb. 12. Portraits by John Da Costa will follow next week. Meanwhile the display of early English mezzotints will continue in the lower gallery.

Landscapes by the late Alfred C. Howland, recently shown at the Century Club, will be placed on view at the American Art Galleries on Feb. 12, and will be sold at auction in the same galleries during the week beginning Feb. 14. The sale of the Yerkes art treas-

ures, which will be the most important for many years, will hardly take place before early April. The work of cataloguing the belongings is a laborious one and will take some weeks for completion. The full story of the sale of the Henry Collection of pictures by the Association will be published next week.

M. Jean De Mot of the Brussels Royal Museum, who came recently to New York to secure the loan of the Rubens' "Miracles of St. Benedict" from the Kleinberger Galleries here, where it has been on exhibition, sailed last week with the promise that the famous canvas would be loaned for the coming Exposition in Brussels. This picture, acquired by M. Kleinberger from the late King of the Belgians for \$250,000, when shipped to Paris or Brussels as it may be soon, may never return here, as the Belgian Government has an option on its purchase. M. De Mot, while here, also negotiated unsuccessfully with the Blakeslee Galleries for the loan for the Exposition of Rubens' "Christ Delivering the Keys to St. Peter." This canvas was painted to surmount the tomb of the old artist, Jan Brueghel, in the Carthusian church in Brussels, from which it was sold in 1745 to pay the expenses of repairing the ancient edifice.

**Book and Art Sales**

Weekly Announcement.

Wednesday Evening, February 9  
THE COLLECTION OF PRINTS  
of the late

**GEORGE M. DIVEN**

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consisting mainly of rare Americana, including 25 WASHINGTON PORTRAITS, among which are the Edwin, Galland, and Chevillet Engravings, and the Campbell Mezzotint in Colors; 30 NEW YORK VIEWS, some colored; Early Views of Boston, Charleston and Baltimore; Prints relating to the War of 1812, including scarce early Naval Combats, Portraits, early American Engravings, etc.

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